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## CONCERNING THE HANFSTAENGL CARBON PRINTS AFTER OLD MASTERS.

It is a far cry from the first light prints of Daguerro to the perfection of the modern Carbon print—the last word in photographic art, for while all other direct methods of printing from the original negative depend for producing their “tone” on some process of tinting or staining the print through chemical action, which is uncertain as to uniformity, beside being dubious as to permanency,—the carbon process is alone in using body colors, or pigments, to secure the varying tones, ranging from the deepest velvety black, through sepia, sanguine, blue, and green. The basis of these colors is the “India ink” of commerce; one of the protean forms of the unalterable chemical element, Carbon. The gradations in the prints by this process, from highest light to darkest shadow, are produced by the proportionate action of light, through the dark and clear parts of the negative, resulting in thicker or thinner layers of the pigment-material remaining after development. It is Nature’s own alchemy, controlled by man, the conqueror.

But all good photographic prints primarily depend on good negatives. Long-continued and patient experimenting with negative plates is required to grant the deftness born of long experience, which makes the perfect printing possible.

Will you look, then, over the portfolios of the Hanfstaengl house and be convinced how thoroughness as well as skill has demonstrated the photographic conquest of the sombre hues of a low-toned canvas? In these portfolios you may find how closely the sepia carbon prints approximate the mellow and harmonious tones of most of the paintings by Old Masters.

There is a goodly collection. You may almost find a history of art in these reproductions of the best work of all schools.

There is the Italian Renaissance with examples by Squarcione, the founder of the Paduan school, by Andrea Mantegna, by the early Venetians, Giovanni Bellini, Luigi Vivarini and Carlo Crivelli.

I am mentioning but a few names of each school. Many others are also represented.

Among the Umbrians we find Perugino, Raphael, Pinturicchio. The Cinque-Cento gives Leonardo da Vinci and Bernardino Luini. There are prints after the work of Michael Angelo, Sebastiano del Piombo and Andrea del Sarto, the Florentines. And the Lombard school is accounted for by Correggio and Parmegianino.

The splendid colorists and facile draughtsmen of the Venetian school comprise Giorgione, Palma Vecchio, Paris Bordone, Titian Vecellio, of course, Bonvicino, Moroni, well known from his characteristic portraits in the National Gallery at London, Tintoretto, Paolo Veronese, and Jacopo da Ponte.

Then we may turn to the other schools. Of the early Flemish we have work of Hubert and Jan van Eyck, Hans Memling and Quentin Massys. Of Rubens there are no less than two hundred numbers, and a hundred and fifty of the works of Anthony van Dyck, fifty from Frans Hals and over one hundred of the masterpieces of the incomparable Rembrandt van Ryn, while Terborch, Van Ostade, Van der Helst, Gerard Dou, Gabriel Metsu, Hobbema, Cuyp and Paul Potter are all strongly arraved.

We may then group together the work of Holbein, Durer and Cranach; Zurbaran, Murillo and Velasquez; Nicholas Poussin, Claude Lorrain, Watteau, Lancret, Greuze; Hogarth, Reynolds, Gainsborough, Romney; Lawrence, Turner and Landseer—surely, an enumeration of the world’s art gems.

A visit to the New York establishment of this well-known house is worth while.



MEINDERT HOBHEMA.

THE AVENUE MIDDELHARNIS.

National Gallery, London

From a Hanfstaengl Carbon Print.

## IN STUDIO AND GALLERY.

There are several studios worth visiting on the north side of Twenty-third Street, between Sixth and Seventh Avenues. There are Paul Cornoyer, H. Reuterdaahl, C. Myles Collier and others who have their atelier in that busy quarter of the town. Let us stop at Col. Collier’s. He always has a glad hand to welcome one, and if you are intimate with him he will keep right on with his brush-work—and how interesting it is to watch a painter at work.

Marines with boats have been painted by Mesdag, by Dupré, by Weissenbruch, by many others—Collier paints these and paints them in his own way. You might consider his work a combination of these three men. The infinite variety of Nature’s impressions on individual artists is well proved. The best part of this artist’s work is his sky-scape. The luminous cloud effects, the sun in hiding, yet resplendent in its golden rays that tip the clouds with rosy light. And yet there is nothing strained in his light analysis, like there is in Turner, whose straining of the serene ray through a prism, decomposes that of which the very essence is unity. Such unity dominates the light we find in Collier’s work, as it is further softened and tempered by atmospheric effects. His “North Sea Trawler,” starting from the shore, exemplifies the point I make, as does “Parting,” where a tug which has towed a brig out of the harbor leaves the vessel to proceed on her way with all sails set. “A Breezy Day in the English Channel,” with half a dozen fishing smacks scudding along, has a briny taste, a genuine marine feeling.

The landscapes of this artist are equally interesting.

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The Fishel, Adler & Schwartz Gallery exhibits two examples of Adolph Schreyer.

Schreyer has done great work in his day. He was, when he wanted to be, a painter and a draughtsman, who joined to a grand and bold conception a profoundly poetic sentiment. It has been said of him that he combined the characteristics of Delacroix, Decamps and Fromentin, at the same time remaining original. His color was a happy mingling of dreamy

tones and of powerful depth and range. Whether painting the wild Arab, the peasant of Poland, the Cossack of Russia or the Hungarian at work, he ever showed his remarkable genius for the delineation of action.

The mind often reverts to work which the artist turned out in his later years with a suspicion of disappointment, as frequently he submitted to the demand for his convenient parlor-sized stretchers, all painted from the same palette, the expression of convention, the death of ambition.

But Schreyer was too good and true an artist not to feel the divine fire—at times. Under such stress he painted the canvases before which we stand.

One is of his Wallachian period. The Russian courier is in his sleigh pursued by wolves, only indistinctly seen. The horses are wildly and furiously straining, the attitude of the men is expressive of their predicament. The landscape stretches far away, vast and desolate, the sky is dark and overcast with clouds. The artist has given in all this wintry scene the warmth and richness of his color scheme, and he plays pleasingly with the atmospheric distances and the sky, the reverse of cast-iron, moves with wind, though laden with snow.

And then we turn to the Arabian horsemen tearing over the ground to escape the "Bursting Bomb" as the title gives it. This is an ambitious painting, the artist delighted in his composition. What anatomical study there is in these men and beasts, welded together! what depth of color! what beauty of tone! Tone is often lacking in Schreyer's meretricious work—here it is *en evidence*. It is one of the paintings for which we accord Schreyer the eminent place he occupies in the world of art.

There is, however, more to be seen. Mention a remarkable Van Marcke—not the slick cattle with reddish brown tints, but one in which the Troyonesque cattle are vigorously painted. The composition, with its boats, fisher people, horses and oxen, is somewhat unusual. On the pendant wall hangs a large Willem Maris, one of the most important of his canvases, the cows—how different from Van Marcke's!—standing to the fetlocks in the marshy meadow, the sunny sky arches overhead. How different, how superior, indeed, to that commonplace blue and gray which is spread above the horizon of so many modern landscapes, as by a *recipe* for making skies. There is reflection and limpidity in the water, moisture and luminosity in the sky.

Another Dutchman, J. H. Wismuller, who died in 1902, is represented here with a landscape that is true to the chromatic beauty of his native land. It is the bend of a small river with the quaint rising bridge in the distance, the whole bounded by the fine beeches and oaks of the Vecht country. It is a real scene, selected with pictorial judgment, that affords a delightful theme for the brush.

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The report of the Boston Museum, just received, is interesting and instructive.

The report contains an interesting series of sub reports from the curators of the various departments and shows the important position this institution has attained not only in its relation to the education and culture of Boston, but its importance as one of the great museums of America. It also gives an idea of the civic spirit that has made possible this splendid institution, which is supported by private subscriptions, donations and bequests.

The growth of the museum has been along the best lines and its importance from a purely educational standpoint to such a great artistic and industrial centre as New England, becomes more and more apparent every day.

Fourth Avenue, above Twenty-third Street, is noted for its antiquity stores and curiosity shops. One of the most reliable ones there is Mr. Bullock's, who devotes himself to the collection of old paintings, quaint *bijoux* and original antique furniture, eschewing all reproductions and imitations. Attention is attracted to a rare old piece of needlework, appliqué, said to be the handiwork of Mrs. Lane, who helped Charles II. to escape after the battle of Worcester. It is an interesting piece of antique. Among some of the paintings which I examined I found a most interesting Herman Saftleven, rich in color, with those carefully yet freely drawn minute figures which remind one of his examples in the Ryks Museum in Amsterdam. A Gaspar Poussin, whose work always conveys the impression of grandeur and solemnity, has an idealized landscape with figures. A panel is shown by R. P. Bonington, signed and dated 1824, showing this artist in that style of interior work whereof an example is found in the Wallace collection. This Wallace collection painting, by the way, was sold in the San Donato sale in 1870 for \$16,500, and represents Henry IV. and the Spanish Ambassador. The picture in Mr. Bullock's collection is similar in color-scheme and shows a lady and gentleman engaged in a game of chess, an older man in fur-bordered house cloak looking on, while the jester, indicating the high standing of the company, is in evidence. Some of the details seem to have been left unfinished—*withal*, it is an interesting work. The name of Carlo Maratta is affixed to a Madonna and Child, and apparently with great reason as the transparent drapery and loose folds in the garment are characteristic of this man who formed himself on the study of Guido Reni, the Caracci and Raphael. Maratta was the most popular artist in Rome under the pontificate of Alexander VII. A small landscape, "The Miller," is by J. C. Ibbetson, who was best known for his coast scenes and landscapes with figures and cattle.

A strong and forcibly painted head of a Dutch nobleman is by Michael Mierevelt. The coat of arms of the sitter is in the upper right-hand corner with the device "*J'aime la croix*." Heraldry might possibly tell us the name of this typical character in his black cloak and white collar.

There is also a painting which in its various properties indicates the brush of Jean Liméon Chardin, who lived from 1699-1779, and whose later work is often confounded with that of Greuze. One of the seated females is identical with some of the Greuze models in technique and execution. Her *vis-à-vis* is a little hunchback playing the lute, which seems to be a portrait of Chardin's contemporary Voltaire.

Many other interesting paintings and *articles de vertu* may be seen here.

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To say that Mr. Winslow Homer has a score of watercolors on exhibition in the lower gallery at the Messrs. Knoedler sounds bald; to say that they are the greatest watercolors that have been seen in New York this season, is doing them but half justice. Some may have less interest of mere subject, all have tremendous power of execution and massiveness of quality. Here is the last word spoken in aqua-tint. They are flat washes without any body color, the pure method, untrammelled and unaided by the makeshifts of drudges. There are colossal breakers, combing over to pound on the rocks in the rapids, fishing scenes in the streams and brooks of Canada, trout and bass rising for the fly. The out-door life, the bracing air, the action of the figures introduced are given in a masterly manner.

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Mr. Henry Van Daur has an interesting display of oil paintings and water colors, mostly topographic studies of Venice, at the Gimpel & Wildenstein Galleries.



ANTHONY VAN DYCK.

THE CHILDREN OF CHARLES I.

Dresden Gallery.

From a Hanfstaengl Carbon Print.

The brothers, Reynolds and Gifford Beal, have held an exhibition of their work at the Clausen Gallery. They both affect marines with gratifying results, and occasionally essay pure landscape painting, in which the younger one, Gifford, is the more successful. The work of Reynolds Beal, in his marines with vessels, is rich in color with a dominating pictorial view, always well composed. Gifford Beal is most satisfactory when he combines land and water-scapes.

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Douglas Volk has completed his painting of "Father Hennepin Discovering the Source of the Mississippi," which is to be placed in the Governor's reception room of the new Capitol at St. Paul, Minn. Mr. Volk went West a few days ago to superintend the placing of this fine example of mural decoration.

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Mr. John Sargent has been elected to membership by the Académie des Beaux-Arts, of Paris, in place of the late Adolf von Menzel. He will show five portraits at the forthcoming exhibition of the Royal Academy. The most important of these is a group comprising the Duke and Duchess of Marlborough and their two children. Another is a portrait of the Countess of Warwick.

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An interesting pamphlet has been received from Mr. George H. Shepherd, of London, containing a list of "The Minor Masters" of the old British School, which is valuable in that it gives information as to the painters whose works justify attention, although they are not generally accorded the notice received by Gainsborough, Turner, Hoppner, Constable and others. He well says:

"In forming a Library of the Masters of English Poetry no competent Librarian would restrict his choice to the works of Shakespeare, Milton, Dryden, Pope, Burns, Wordsworth, Keats and Shelley. A man of true taste and genuine judgment would deem the collection incomplete unless it also embraced most of the minor poets, such as Cowley, Prior, Waller, Thomson, Gray, Young, Southey, Cowper, and many others."

The same may be said of Fielding, Ibbetson, Nasmyth, Rathbone and many others of the "Minor Masters."

The American Academy of Fine Arts in Rome is ten years old. It provides a three-year postgraduate course of instruction for architects, sculptors, painters, and musicians. Its beneficiaries are selected by competition. It is a satisfaction to note the hopeful condition of this promising nursery of taste and artistic knowledge. It has bought itself a good home—the Villa Mirafiori—at Rome, and its call for an endowment of a million dollars has already brought in \$600,000, and it is expected that the remainder will soon be forthcoming.

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An unusual honor is to be conferred on Edward Robinson, director of the Boston Museum of Fine Arts, April 8, when on the occasion of the opening of the art gallery and museum of Aberdeen, Scotland, he is to have conferred on him the honorary degree of Doctor of Arts by the university of Aberdeen, one of the old universities in Great Britain.

Mr. Robinson has been a lecturer on Greek art at Harvard since 1890. He has been curator of the classical department of the museum of fine arts since 1885. He it was who organized for the Metropolitan Museum of New York the classical department of casts which it possesses to-day. During the past three years he has infused new life into the Museum of Fine Arts and has made many changes for the better in the management of the collections as well as in the efficiency of the staff.

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The exhibition in Springfield, Mass., managed by Mr. James D. Gill, which consisted exclusively of works by American artists, was eminently successful. Out of 150 pictures, some forty were sold for a total of \$16,825, which proves that New England appreciates native art—perhaps more than any other locality. Chief among the paintings sold were W. Verplanck Birney's "A Paper Chase" for \$1,500; "The Umbrella Mender," by Henry Mosler, for \$1,800, and "Madeline in the Wheat Field," by Ridgway Knight, for \$1,000.

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At its annual meeting, the American Society of Miniature Painters elected the following new members: Mrs. Lesley M. Bush-Brown, of Newburgh, N. Y.; Miss Clara F. Howard, New York City; Miss Louise Wood, Philadelphia, Pa.; Miss Ellen Wetherall Ahrens, Philadelphia, Pa. The officers elected were: William J. Baer, president; Laura C. Hills, vice-president; Thomas R. Manley, treasurer.

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The centenary exhibition of the Pennsylvania Academy of the Fine Arts has also been eminently successful so far as attendance and sales go. There were 61,074 visitors for the forty-one days of the exhibition. Fifty-seven paintings and pieces of sculpture were sold, aggregating \$16,774, a creditable amount. Philadelphia has always been considered by artists as an excellent place for the sale of American pictures.

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Charles B. Curtis, whose book on "Velasquez and Murillo" is considered an exhaustive work of reference, died on the 25th of last month. A lawyer by profession, Mr. Curtis devoted himself in his later years to the study of art. Some six years ago he came to me one day to discuss a question that had been raised in this magazine, and since then I had frequent occasion to draw on his deep and varied knowledge of art matters. He disliked, however, any reference to his learned attainments. He was a kind friend.